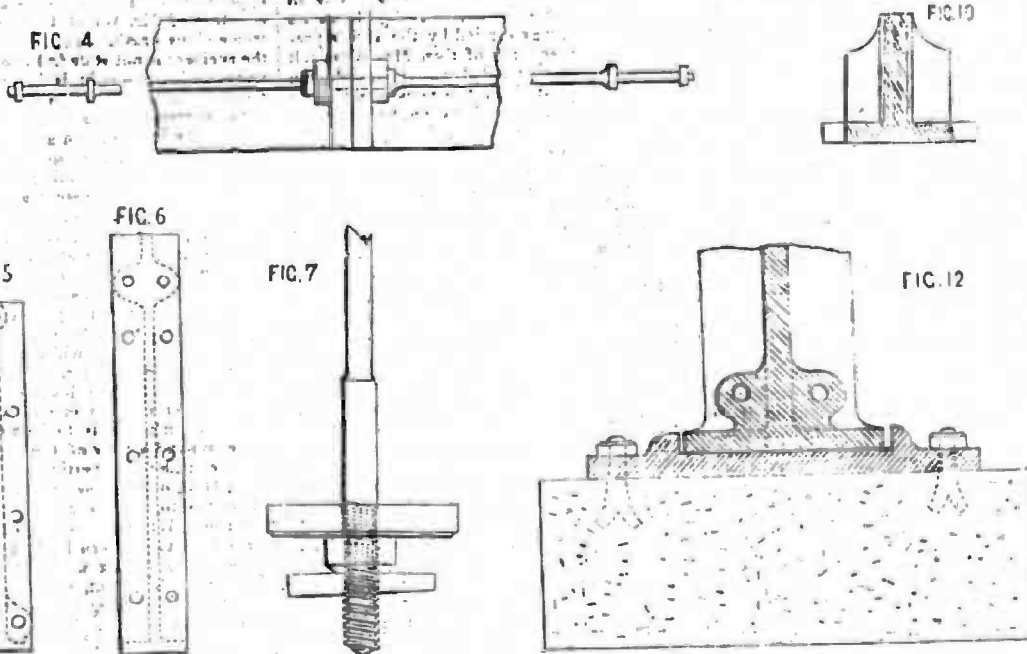


DETAILS OF CONSTRUCTION.



AWARD OF ART-UNION PREMIUMS.

THE Committee of the Art-Union of London decided on Tuesday last, after a long and careful investigation of the merits of the various cartoons submitted in competition for the £200 premium, that the author of No. 10, "Queen Philippa interceding for the lives of the Burgesses of Calais," was best entitled to receive the commission, provided he was found competent to execute the painting. On opening the sealed letter bearing the same mark as the cartoon, the artist was seen to be Mr. H. C. Selous, best known by his illustrations of "The Pilgrim's Progress," and a cartoon to which the Commissioners of Fine Arts awarded a prize in their first competition.

The meeting at which the decision was made, was very numerously attended, and the great merits of several other cartoons were canvassed at considerable length. The decision was ultimately arrived at *non-venit*, and we have no doubt will be coincided in by the great majority of persons capable of judging. The duty of the committee was an onerous one; we happen to know that it has been performed by them with the greatest care, solicitude, and impartiality. Artists generally are indebted to them for the course they have pursued, more especially for throwing the works open to the public before making the selection. We have long urged the importance of having such an exhibition in architectural competitions, and trust the present example may serve to assist in obtaining that result.

We hope every artist who has submitted a cartoon will now forward his name to the committee, that they and the public may know with certainty who responded to the liberal and well-judged endeavour, made by the Art-Union of London to encourage the production of works of a high class. We annex six or seven of the artists' names, whose works are unmistakable, or have been publicly recognized.

No. 10. Queen Philippa. Selous.

No. 25. Sébastien de Mortimer. Noel Paton; to whom the Art-Union awarded an honorary premium some time ago.

No. 12. Howard visiting a Prison. Armistead; known by his cartoon rewarded by the Fine Arts Commissioners.

No. 23. The Welcome of the Boy King, and No. 1. Queen Eleanor obliging Fair Rosamond to swallow Poison. Edward Corbould.

No. 13. Non Angli, sed Angeli. G. Scharf.

* See p. 17 in the present number.

No. 21. The Death of Harold. G. E. Hicks, who obtained the Art-Union premium for outlines last year.

No. 16. Oliver Cromwell about to slay Thurloe's Clerk. Stothard.

We will give in an ensuing number the names of any other competitors who may authorize us to do so.

We have reason to believe, the committee will award honorary premiums next week, to two or three of the other cartoons.

SIR,—You admitted into your last number a letter from Mr. Frank Howard, on the subject of the cartoons now exhibiting at the new Water-colour gallery in Pall Mall. The same gentleman has favoured the *Athenaeum* with a similar epistle, under the signature of "An Historical Painter," as will be seen on reference to the current number. I have been a subscriber to the London Art-Union from its commencement; have watched with gratification, not merely its extraordinary progress, but the more extraordinary effect it has had in leading the public to find interest in matters connected with the fine arts, and furnishing ample opportunity for the development of artistic ability through the kingdom, and could speak from personal knowledge (if that were my object), of the conscientious, untiring, and able manner, in which the committee of this society has worked to enlarge its usefulness. But I do not take up my pen to address you on this head—it is, I believe, almost universally recognized, at all events I can conscientiously affirm that it ought to be.

My object is to draw attention to a hint infamously thrown out by Mr. Howard in the second letter alluded to, to the effect that the opinion in favour of "Philippa and the Burgesses of Calais," almost unanimously expressed by the London press, had been induced by "the nods and becks and wreathed smiles" of the committee. Moreover, as I am credibly informed, he has in other quarters asserted this still more broadly. Now, Sir, on the part of a portion of the London press, I take the liberty of telling Mr. Howard that this calumnious assertion shews as much his gross ignorance as his bad feeling. The committee could have no reason to attempt to produce this unanimity. They opened the exhibition before even the consideration of the cartoons took place, purposely to obtain the opinions of others; and if they had been so weak as to

attempt to guide the press, would have failed as a matter of course. The right-minded and accomplished gentlemen in whose opinions on matters of art the conductors of the *Times*, *Herald*, *Chronicle*, *Post*, &c., &c., confide, are not in the habit of attending to "nods and becks," and will probably take some convenient opportunity so to inform Mr. Howard.

The propriety and good sense of this insinuation are only equalled by the knowledge of art exhibited by his selection for especial praise, in contrast to "Philippa," of the cartoon called, "Ill May Day." To say, as he has the bardhood to do, that this drawing answers much more fully than either "Philippa" or "The Boy King" to the requisition of the committee for "a work of mind," is positively an insult to common sense, and will not serve to increase the reputation of Mr. Frank Howard.

I have the honour to be, with best wishes for the continued success of "The Builder,"

AN OLD WRITER ON FINE ART.

FALL OF A VIADUCT ON THE ROUEN AND HAVRE RAILWAY.

ON Saturday, the 10th instant, about six o'clock A.M., the great viaduct of Barentin on the Rouen and Havre Railway fell with a tremendous crash. The viaduct consisted of twenty-seven arches, each of 50 feet span English; the extreme height of the middle was 100 feet. The actual height of the piers varied according to the extremely differing heights of the bottom and sides of the valley along which it ran; they were however brought up to one common level in solid stone, and above that level all the works, piers, arches, and spandrels were of brick made in the neighbourhood. The arches were semicircular and built, as most English bridges are, in distinct brick rings. In the bottom of the valley the alluvial deposit was between 20 and 30 feet thick. The piers were either founded on the solid chalk or on piles, where the nearness of the river and the depth of the deposit rendered it difficult or impossible to reach the rock.

The viaduct has been a twelvemonth in building, and the four or five arches at the Rouen end had not been finished more than two months. Such was the state of things on the morning of the accident, up to which time no symptoms of yielding, or settlement of any kind had occurred, except a small crack in the foundations of one of the stone piers, which